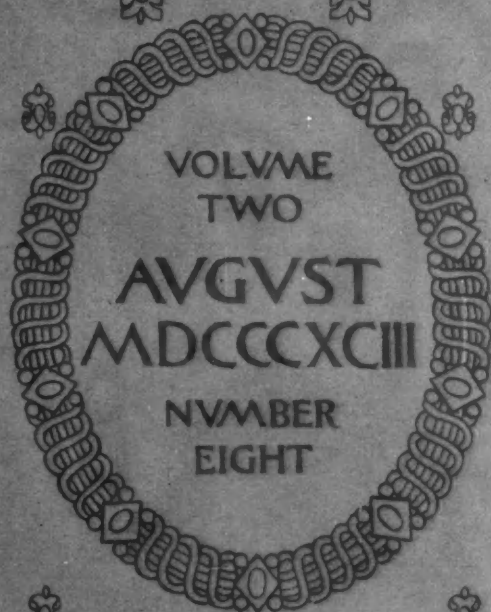


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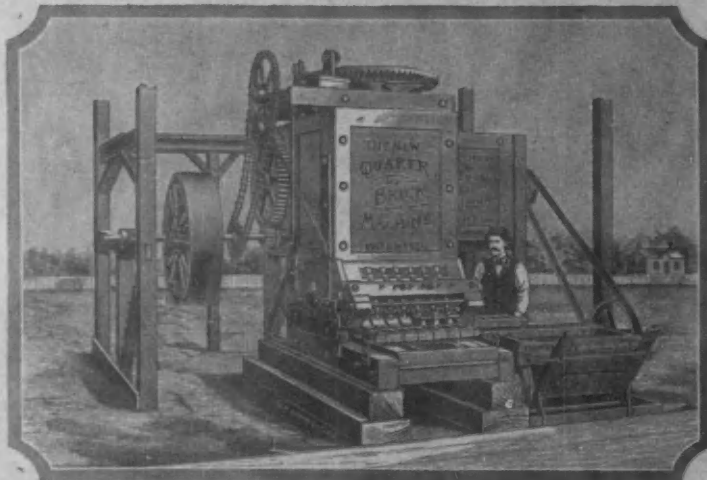


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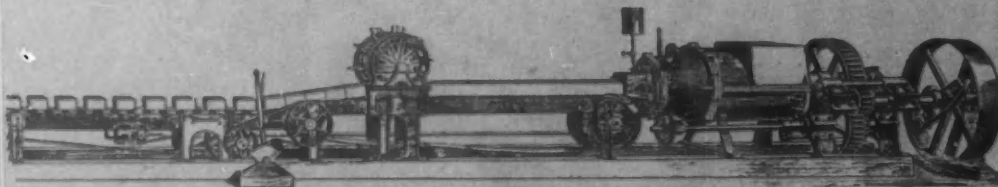
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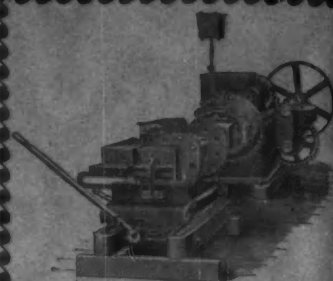
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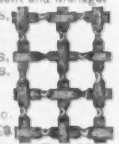
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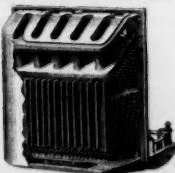


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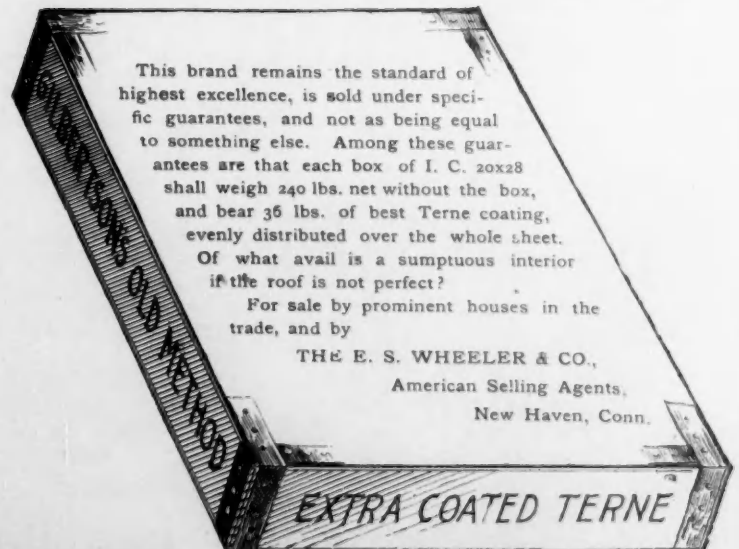
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# THE BRICKBUILDER

VOL. II.

BOSTON, AUGUST, 1893.

No. 8.

## ENGLISH CLAY EXHIBITS AT THE FAIR.

THE richness of England in natural resources specially valuable in the production of pottery has been taken advantage of to a very great degree, and clay in British hands has assumed forms and become possessed of qualities which have secured for this particular branch of their manufacture a position of pre-eminence and a most enviable renown throughout the world. Great Britain's exhibit in this special class is a most widespread and interesting one, marked throughout by a high standard of merit and great progressiveness in the endeavor to perfect old processes, to discover new, and to invest both with beauty of form and color. In departments where mechanical skill can confer the greatest excellence she stands almost unrivalled, and exhibits in many instances the highest developments that certain articles have yet attained; though it will be noticed that where the greatest merit lies in the application of other kinds of skill, this mechanical excellence becomes a danger, its too obtrusive presence imposing a repellent hardness on surfaces whose beauty, lying rather in the direction of softness of tone, and depth and harmony of color, belongs to that individualism in art to which machinery is so inimical. From the offices of the British Commissioners, which stand on the lake front, through the more ornamental exhibits in the Manufactures Building, to the samples of the various clays used in the production of bricks, faience, and pottery, which are to be found in the Mines and Mining Department, the display is one of a high order of technical skill, bearing witness to widespread scientific knowledge and great improvement in all methods of manufacture, from brickmaking to moulding and transfer printing. In the Mines Building the Farnley Glazed Brick Company of Leeds have some bath-tubs that are triumphs of manipulation, and some glazed brick, whose even and uncrazed surfaces are unequalled elsewhere; while Messrs. Maw & Company, and Messrs. Doulton & Company in the Liberal Arts Building, fully sustain in their displays this same high pitch of excellence.

Examining in detail this interesting exhibit, Victoria House, or, as its picturesque sub-title dubs it, "The offices

for her Britannic Majesty's Royal Commissioners," first claims attention through size and general importance, being a substantially built house of brick and half-timbering rather pleasing in appearance, standing on the edge of the shore close to the battleship *Illinois*. Viewing its situation, one's first impression is that the architect perhaps misunderstood the location of the building he was called upon to design; for the imagination, which environs it with lawns, trees, and brilliant parterres of flowers, sees it gain in beauty, its proportions become better adjusted, and its whole appearance differ largely from the aspect it now presents, situated on a flat, sandy beach at the point of a cement walk. This gain would not be the purely adventitious one of beauty of tree and turf, but the effect that foliage would have in softening the outline, and the part that lawn and shrub would play in bringing gracefully to the ground the perpendicular lines, which now descend rather abruptly. It has another misfortune of position in being at the end of a road, advancing on which the spectator is enabled to see the building as a whole, which is the worst view of it possible, for, though nearly all parts are charming and interesting in detail, the general impression that one receives is an unsatisfactory one.

The house from its construction divides itself naturally into two divisions, one of which, the lower story of brick, is fairly good in proportion and general effect, except where the two windows cross, sharply and harshly in hard and unrelieved angularity of mullion and transom, the horizontal lines of brick and terra-cotta; the openings themselves being in anything but pleasing balance with the wall surface. The upper story of half-timbering is unfortunately entirely ruined by the depression of the gables over the portico, and the endeavor to restore to the centre its natural importance, lacking in consequence of this arrangement, by the introduction above of a belvedere which rises abruptly in the centre of a long and ugly line of ridge. This is as viewed from afar; nearer approach changes the effect for the better, and softens the rather monotonous appearance produced by overdone repetition of exactly similar features, by bringing one part

into closer view than others, thus creating a variation in the distribution of attention, with the consequent relief which is wanting when every feature has the same value and all appeal equally and at the same time.

The building in design is thoroughly Victorian in development and treatment, though drawing its inspiration, and depending for its characteristic features, upon that transitional period of English architecture, when the half-timber construction of country houses was beginning to yield in favor of brick, a slight admixture of later periods

Analyzed and dealt with part by part, Victoria House pleases much more than when considered as a whole; the doorways are especially interesting, while the little fat columns of the porch, the various panels (of which the coat-of-arms reproduced is one), the enriched terra-cotta stringcourse, the angle decorations, and the profiles of the different mouldings, are all charming in design, well executed, and marked throughout by great consistency of feeling. The ornamental band which terminates the brickwork forms with the castellated wood moulding



VICTORIA HOUSE, WORLD'S COLUMBIAN EXPOSITION. R. W. EDIS, ARCHITECT, LONDON.

For Scale Drawings see Plates 62, 63, and 64.

being found in the Elizabethan details of the porch and the large mullioned windows of the first story. The entire combination of the lower brickwork, marked by strong horizontal lines, and the half-timbering of the second story, with its perpendicular panelling and frequent gables, make an erection of solid and emphatic appearance, speaking of comfort and good living, but a building which one feels might have been touched into great picturesqueness, if not actual beauty, by the possession on the part of the architect either of a little more ideality or of a larger financial appropriation.

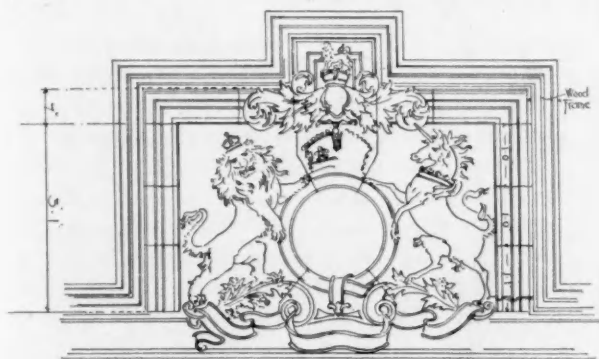
above it a very delightful line, whose decoration is quiet but most effective, and essentially English in character. It constitutes one of the happiest touches about the building, the union between brick and wood, with their different characteristics, being pleasingly effected; while its structural importance as a corbel supporting the upper story renders the emphasis conferred perfectly legitimate.

While sympathizing with the desire for horizontal lines which apparently led to the introduction of the yellow terra-cotta band courses, one could wish that this stratified effect, which is in pleasant contrast to the perpendicular



lines of the upper story, had been obtained by slightly differently colored terra-cotta; the introduction of these yellow lines in the red brickwork has an appearance of garishness even to eyes prepared in some degree by the view of many edifices in England, in which this rather crude mixture of colors is used. The substitution of a gray tint like blue granite, with the plastering of the second story kept whiter in tone than at present, would seem to do all that the yellow now performs, with the additional advantage of greater softness and harmony of surface. The present combination is rather violent, and jars somewhat, as does also the lack of sympathy or proper spirit in the treatment of the half-timbering above, which errs in the manner typical of nearly all the present attempts to reproduce this beautiful old style of construction.

In the old examples, whose beauty inspired this modern effort, the timbering, having actual work to perform, was proportioned to that work, which it performed honestly, in all the dignity of sincerity; the solidity and heaviness of the beams and uprights which are the prototypes of the thin and mean-looking pieces of to-day produced an



DETAIL OF TERRA-COTTA PANEL OVER ENTRANCE,  
VICTORIA HOUSE.

impression of truth, and beauty attendant upon honesty of purpose, which one may see in the surviving houses of this style in Kent and Surrey in England, and Normandy and Picardy in France, and which is very different from the result attained by the modern imitative effort to produce the same effect with 2" x 6"s. To build with half-timber construction is one thing, and to build with the appearance of half-timber construction is another. In the latter the simulative pieces become merely decorative, are distributed with regard only to surface effect, and consequently a certain appearance of weak elegance replaces the vigor and truth of the legitimate method. It is, therefore, a matter of regret that the spirit of thoroughness shown in the lower story of the British Building was not employed in the construction of the upper. The garden or lake front differs from the west elevation in having both stories built in brickwork, and, though possessing fewer points of interest, is better in massing and in general effect; but everywhere is felt the lack of a hand that might touch into grace and soften many lines that now are harsh, and bestow a picturesqueness of which the building is perfectly capable.

The interior is most comfortably arranged and well fitted up, but contains nothing of interest from the point of view of THE BRICKBUILDER, with the exception of a terra-cotta Tudor arch, over the ingle-nook in the drawing-room. The terrace overlooking the lake possesses a fountain of colored Doulton ware, without which it would be much better off, as there is nothing in the design to recommend it, and the color is a most discordant note among the surroundings.

The very good terra-cotta in the walls, windows, and doors of Victoria House came from the Northwestern Terra-Cotta Works; and the Fuller Construction Company were the general contractors. It is interesting to note, in connection with the windows of the lower rooms, that the terra-cotta mullions and transoms all show on the inside, and are not cased in any way to correspond with the wood finish of the rooms. The sashes and hinged frames are all of iron, and the entire arrangement is satisfactory in appearance and with regard to all practical points concerned.

The question of bond in connection with the various examples of brickwork at the fair is rather complicated and full of apparent paradoxes. In the Van Houten Cocoa House and the Blooker Cocoa Mill, where one, from association, would expect to find walls laid in Flemish bond, the method known as English is employed; while in the walls of Victoria House, and a piece of brickwork illustrating a section of the corridor walls of the London Courts of Justice, instead of that arrangement of bricks distinguished by the name of the country from which these exhibits come, we have the different one with which bricklayers in this country have rendered us familiar, and which may be with propriety called American bond. The architectural exhibit in the Art Gallery furnishes us with another international complication of this sort, for in Mr. Bloomfield's water-color perspective of his design for No. 20 James Street, Buckingham Gate (1025 in the catalogue), we have a most charming residence in which that alternation of headers and stretchers known as Flemish is carefully depicted. This state of affairs is more simply explained than at first appears possible by the following statement of facts, which are not very well known, and which are given on the authority of the *Encyclopædia Britannica*.

What is in England called Flemish bond is unknown in Flanders, and is practised in the British Isles alone. In Flanders, Holland, and Rhenish Germany, which are brick-laying countries, no bond is found but what is known in England as English bond, though the mediæval brick buildings in the northeast of Germany are worked in Flemish, or, as it is called there, cross-bond. Many of the buildings designed by Inigo Jones, and nearly all Sir C. Wren's, are executed in Flemish bond, which name, it has been suggested, might have been derived from the word "flemishing," used by workmen, and thus applied to brickwork, as meaning work better "finished off" than the other kind.

The design by Mr. Bloomfield, to which reference has

been made, hangs in the British architectural section of the Art Gallery, and is accompanied on the walls of that department by many charming designs for various kinds of brick buildings. The house in question is most quaint in design, and attracting at once, as it does, by the daring of the rendering, also holds and enchants by its individuality and breadth of treatment. It exhibits, as does occasionally the delightful work of Messrs. Ernest George & Peto, a certain lack of discrimination which leads architects working in a certain style to adopt the ugly lines as well as the beautiful ones of their particular period, and to this is due the only weak spot in the design, which is the curve of the top of the bay at the fourth story; otherwise Mr. Bloomfield has designed a most charming and individual city house. No. 1107, New Church, at Miles Platting, Manchester, Leonard Stokes, architect, is a Victorian essay in the development of late Perpendicular, impressing at once with the strength and simplicity of conception, and pleasing much with the disposition of ornament and freedom of detail.

The perspective (a very well-done pen-and-ink) shows one end of a church, noticeable for a huge window, with a flat gable above it flanked by two finials similar in arrangement to St. George's at Windsor, but treated with the same freedom that is shown in the works of the late John Sedding. The remainder of the edifice is not shown, so one is unable to judge how far this good piece of detail is representative of the whole.

In No. 1018, Messrs. Ernest George & Peto exhibit some of their charmingly rendered designs replete with the picturesqueness—in this instance Belgian in origin—for which this artistic firm is noted. The sketches are of great interest

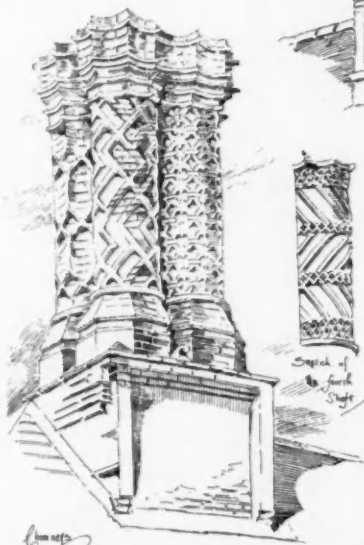
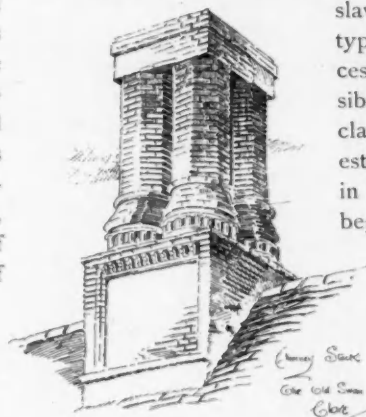
both as drawings and brick designs, and are full of the element which is so lacking in Victoria House. The perspectives of Shiplake Court, hanging near, display the same charming characteristic, especially in the courtyard front, where a low, square tower of brickwork and a half-timbered gable are in effective juxtaposition.

An examination of the British exhibit in the department in which clay plays such an important part will be marked by great interest for any one connected directly or indirectly, or concerned in any way, with the manufacture or use of pottery in its various forms of bricks, tiles, and terra-cotta. These remarks do not by any means exhaust the subject, but other parts can be best treated in comparative consideration with similar products of other countries; and notice of them is deferred until such occasion may offer. GEORGE M. R. TWOSE, Chicago.

#### HOLLOW BUILDING BLOCKS OF BRICK.

THE recent meeting of the Ohio Brick, Tile and Drainage Association gave occasion for the presentation of several interesting papers on the general subject of the manufacture and use of hollow bricks and tiles in building construction. The use of brick and terra-cotta has come down to us from unknown antiquity, but every one who considers the question must feel impressed with the conviction that builders have been content for centuries

slavishly to follow the stereotyped fashion of their predecessors, and that the great possibilities residing in the plastic clays as the basis for the highest order of decorative effects in form and color have scarcely begun to be understood. We have fairly begun to realize, in the use of glazed or enamelled bricks and tiles, what may be accomplished in blending beauty of coloring with durability; and in the use of moulded terra-



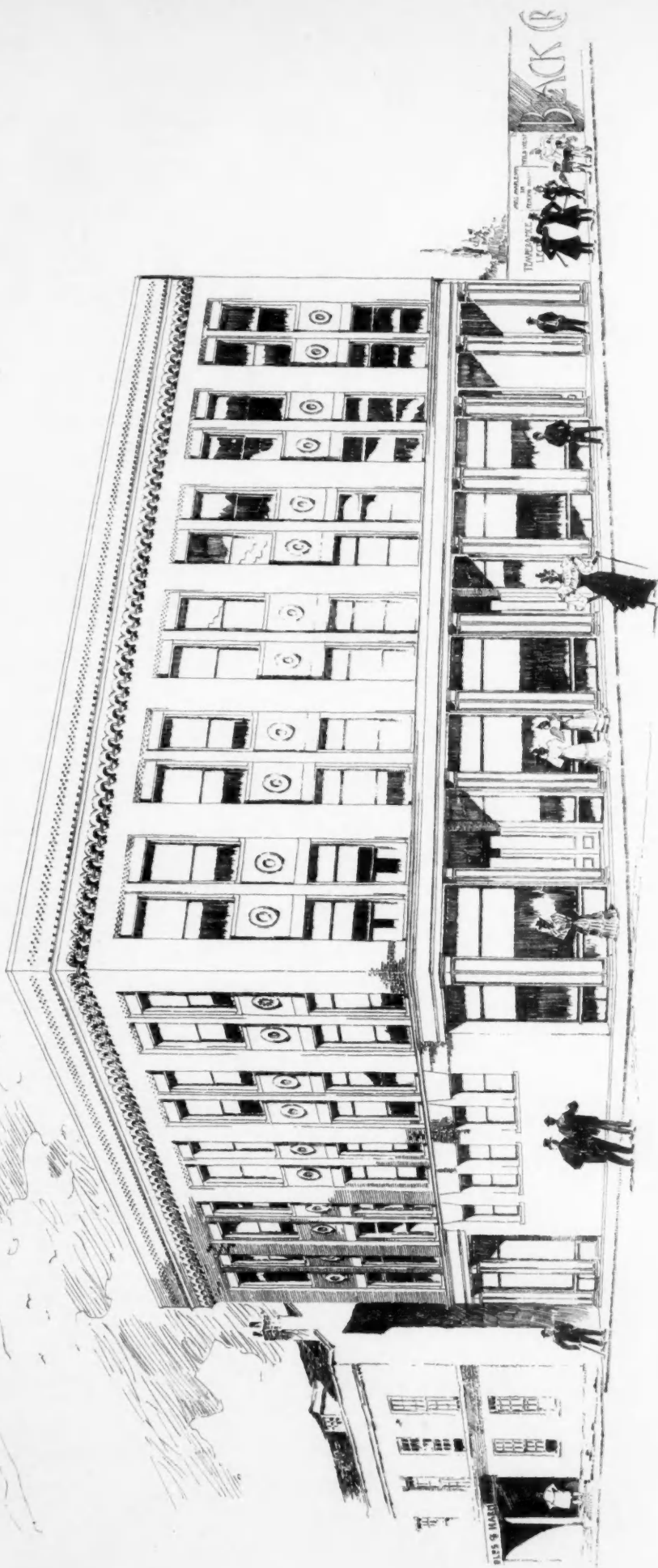
CHIMNEYS IN EAST ANGLIA.  
SKETCHED BY JOHN SHEWELL CORDER.  
(*The Builder*, London.)

cotta some conception of the capabilities of these materials relieving the monotonous uniformity of the brick wall: but the idea that splendid architectural effects might be secured by the artistic coalition of both, if it be entertained, has certainly not been generally realized. To our way of thinking, the artist who will devote himself in the service of architecture to the task of developing this field, will find a vocation for the exercise of the noblest gifts of genius.

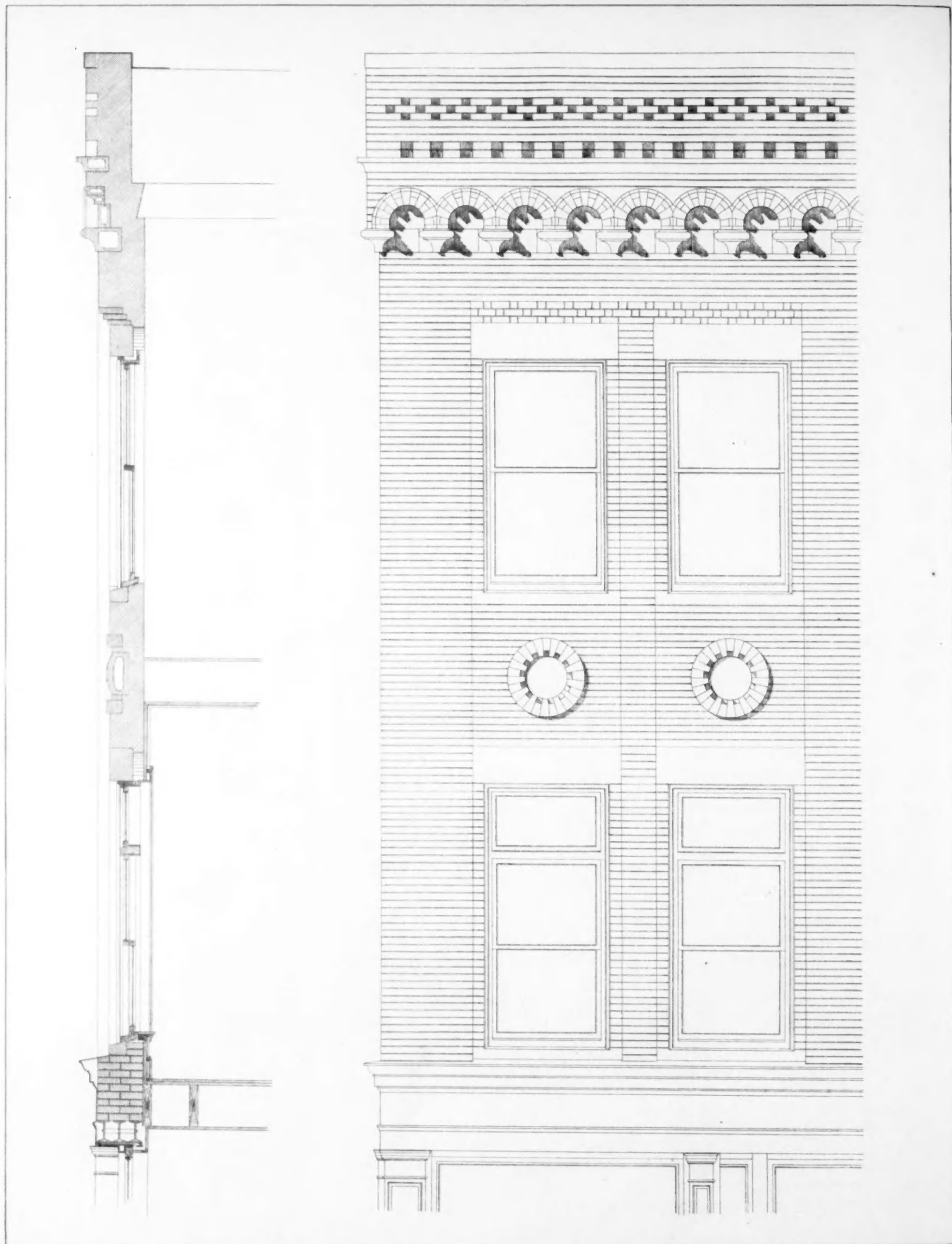
At the meeting above referred to, it was held, and with good reasons therefor, that, by the judicious application of hollow building blocks, houses could be built without vertical air passages, with walls composed entirely of incombustible material, that will be warmer in winter and cooler in summer, that will require no paint, and will never decay; that by the use of such hollow bricks, made and laid in shapes, proportions, and colors that will be pleasing to the eye, a far more comfortable dwelling may be constructed than by the methods in vogue; that painting, or papered walls can advantageously be dispensed with; and that the natural colors developed by burning of the clays will be found to yield a wealth of coloring finely adapted for the exercise of good taste, and affording a wall vastly more wholesome and permanent.

It is gratifying to find an association of manufacturers, engaged in the production of clay products, occupied with the consideration of subjects of such importance as these. With such encouragement as the architects could give them, were they sufficiently appreciative of the situation, we would see magnificent works of architecture erected from material that we are accustomed to associate only with permanence and simplicity. — *Builders' Gazette*, Pittsburgh.





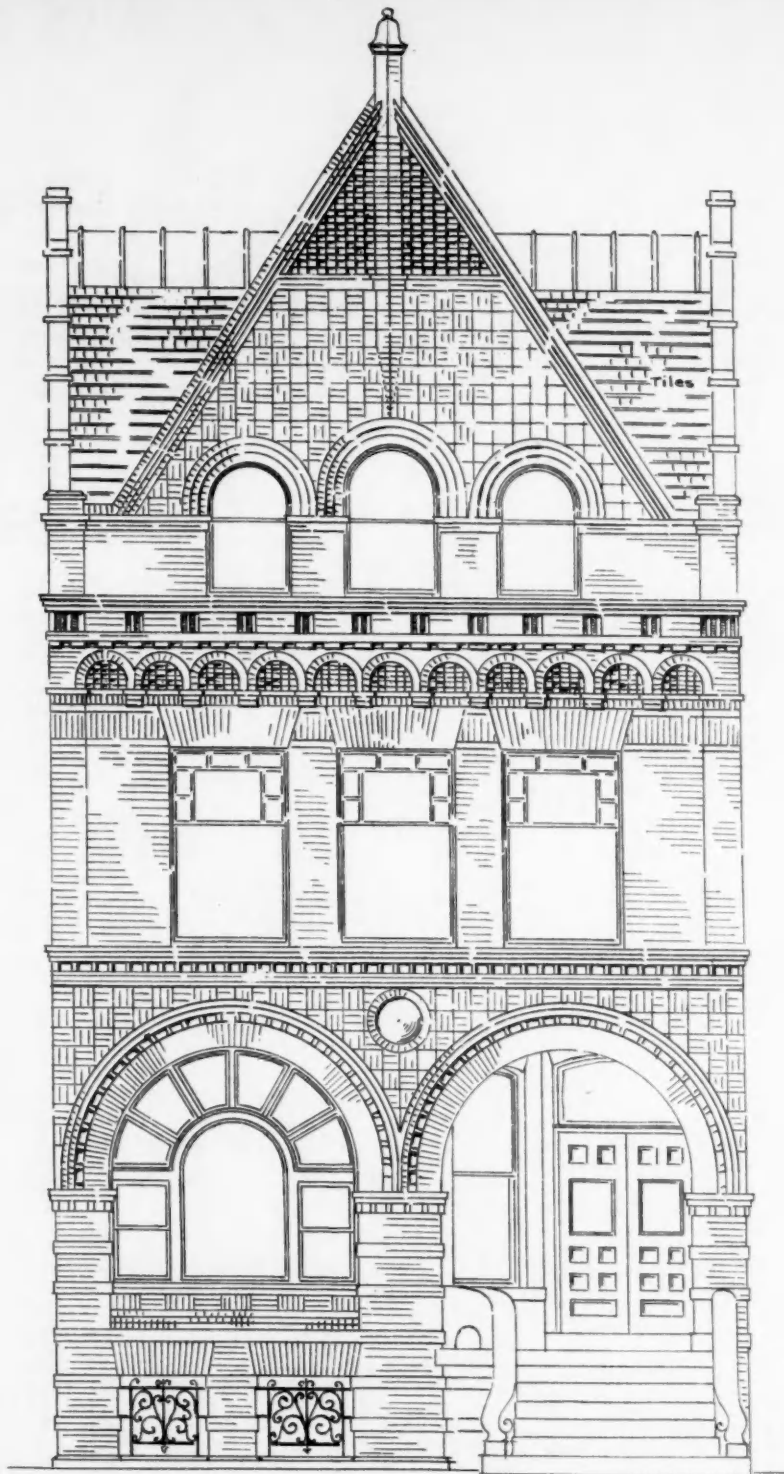
JENNINGS BLOCK, FALL RIVER, MASS.  
J. MERRILL BROWN, ARCHITECT, BOSTON.



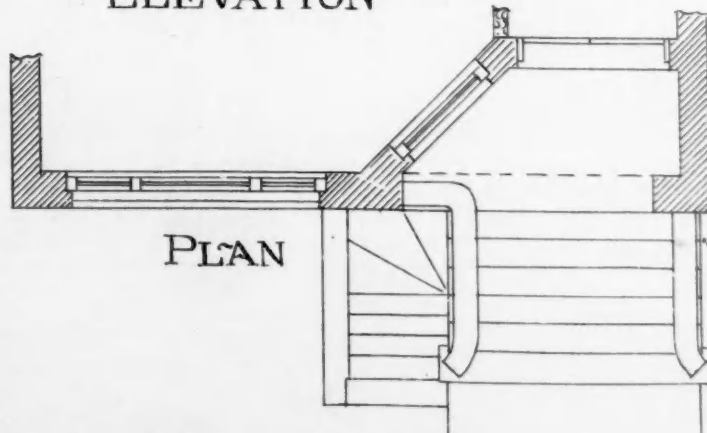
JENNINGS BLOCK, FALL RIVER, MASS. DETAIL OF BRICKWORK.

J. MERRILL BROWN, ARCHITECT, BOSTON.

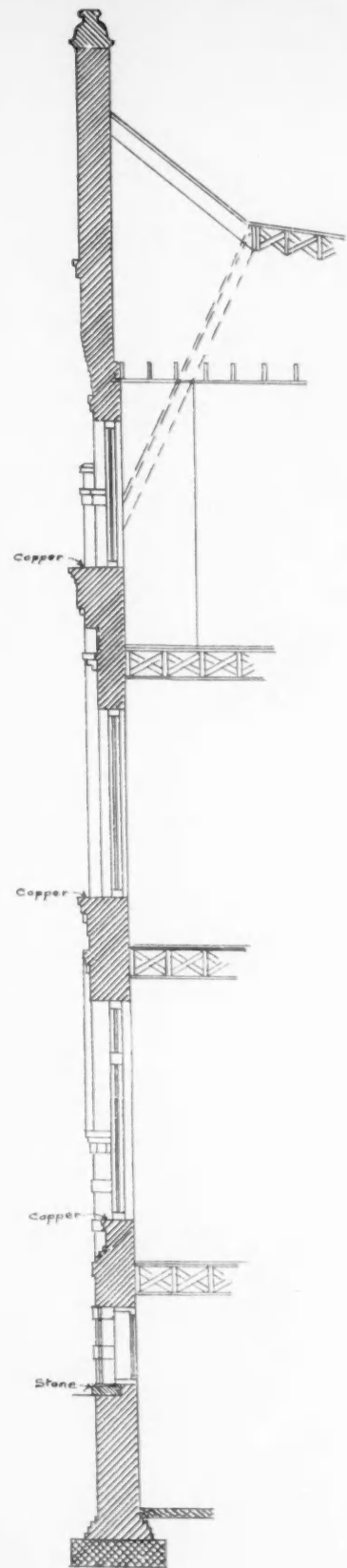




ELEVATION



PLAN

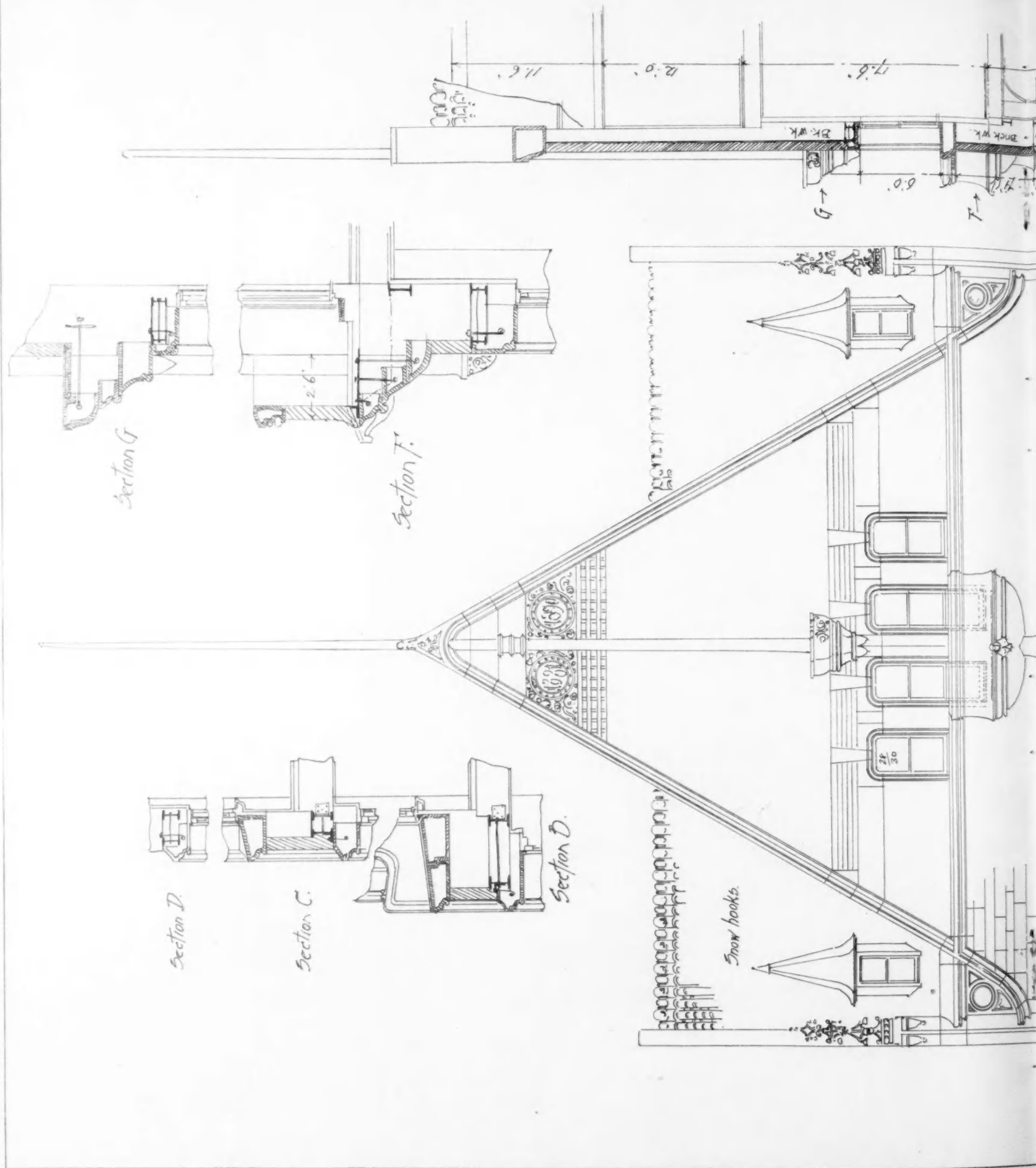


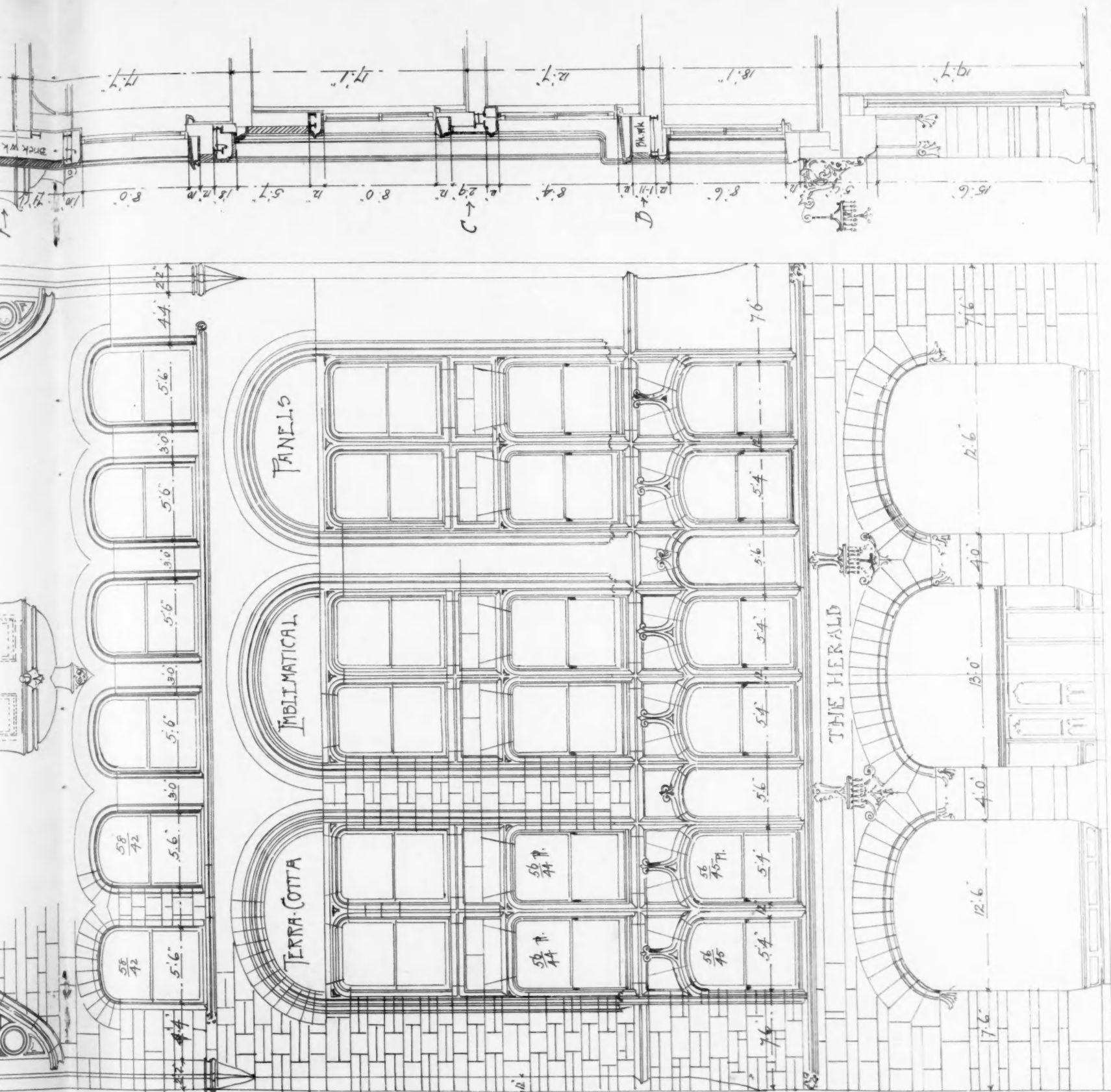
SECTION

Scale of feet  
1 2 3 4 5 6 7 8 9 10

DESIGN FOR A TOWN HOUSE ON A TWENTY-FIVE FOOT LOT.

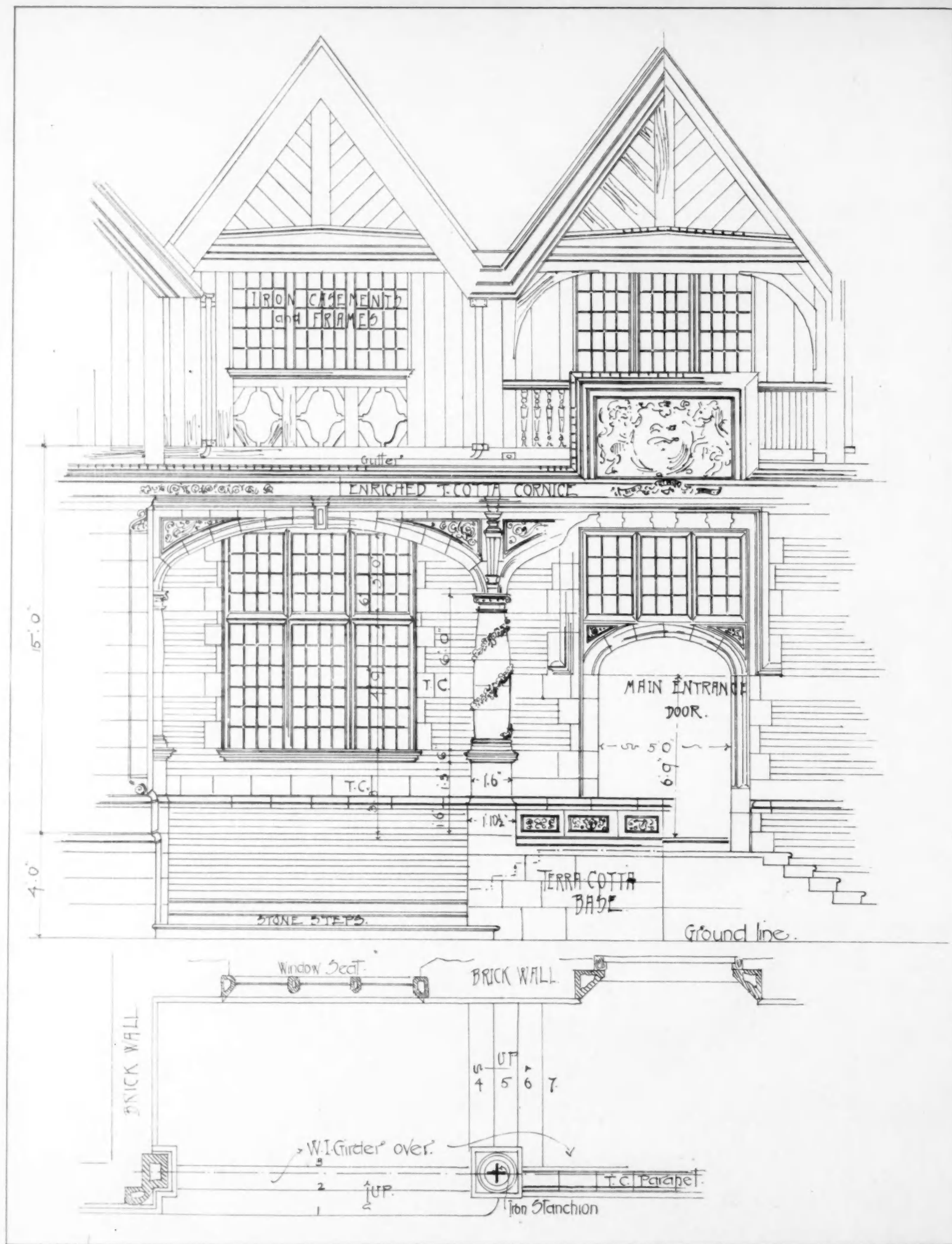
T. B. ELLISON, ARCHITECT, DECATUR, ILL.



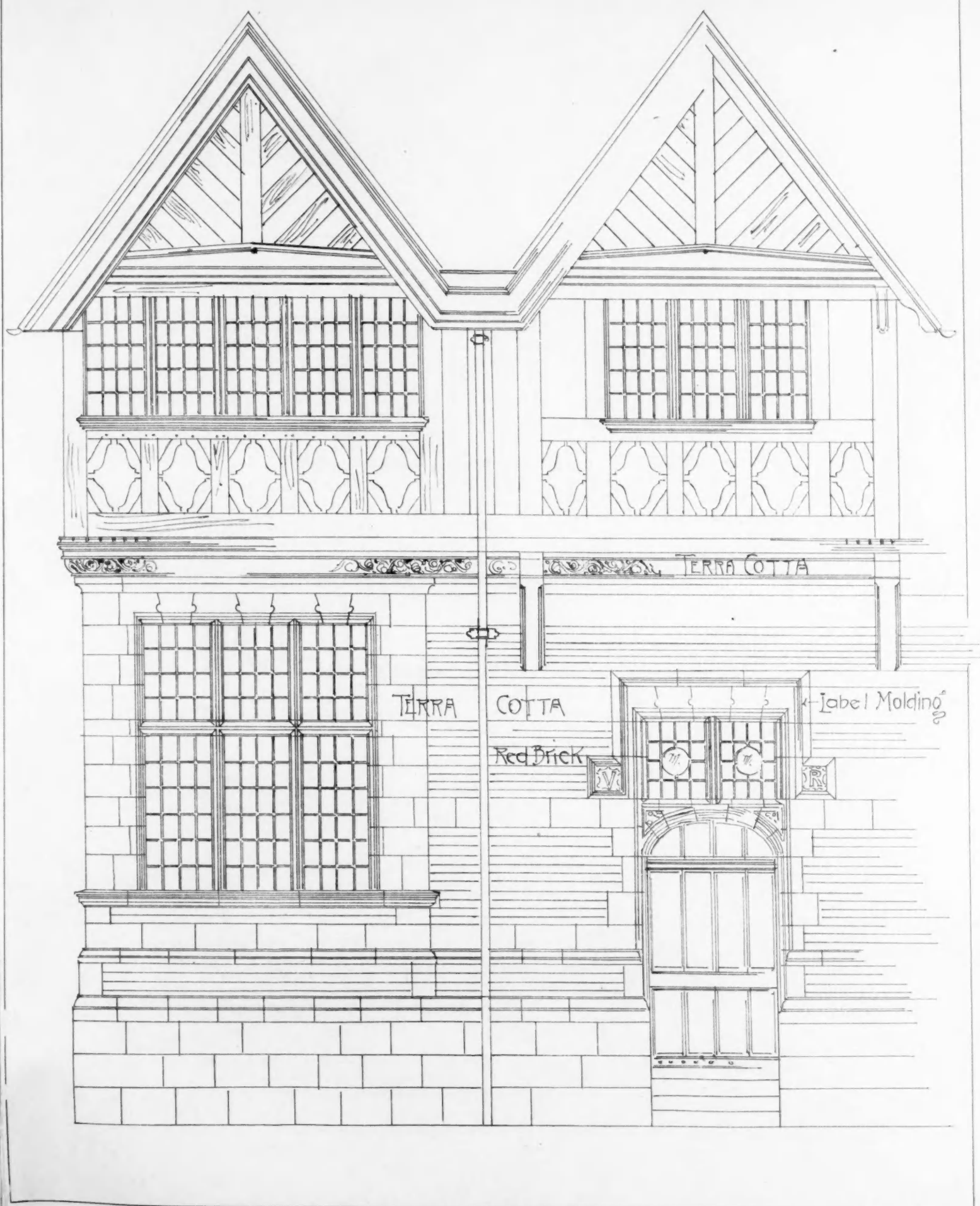


FRONT ELEVATION, CHICAGO HERALD BUILDING.  
BURNHAM & ROOT, ARCHITECTS, CHICAGO



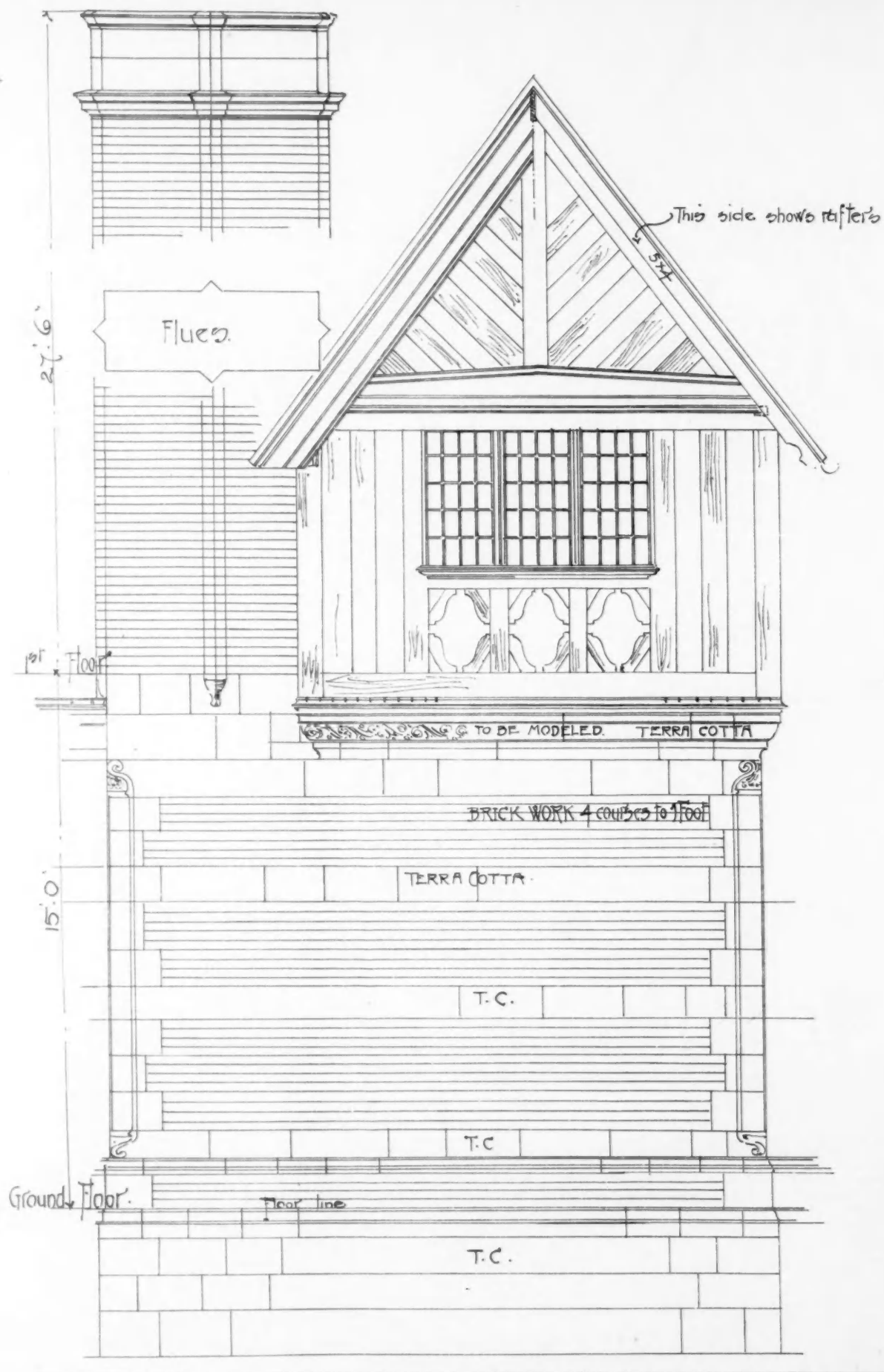


PLAN AND ELEVATION OF MAIN ENTRANCE, VICTORIA HOUSE, WORLD'S COLUMBIAN EXPOSITION.  
ROBERT EDIS, ARCHITECT, LONDON, ENG.



ELEVATION OF SIDE ENTRANCE, VICTORIA HOUSE, WORLD'S COLUMBIAN EXPOSITION.

ROBERT EDIS, ARCHITECT, LONDON, ENG.



DETAIL OF EXTERIOR OF INGLEWOOD, VICTORIA HOUSE, WORLD'S COLUMBIAN EXPOSITION.  
ROBERT EDIS, ARCHITECT, LONDON, ENG.



# THE BRICKBUILDER.

AN ILLUSTRATED MONTHLY DEVOTED TO THE ADVANCEMENT OF ARCHITECTURE IN MATERIALS OF CLAY.

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## PUBLISHERS' STATEMENT.

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THE terra-cotta details on this page are from the new Jefferson building on Washington Street, Boston; Shepley, Rutan & Coolidge, architects. The work was done by the Boston Terra-Cotta Company.

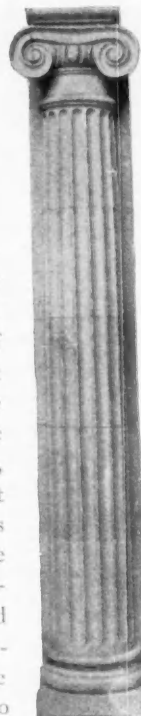
ARTICLES and illustrations have from time to time appeared in English architectural journals, showing that considerable attention was being paid to dwellings for the poorer classes. Recent illustrations have given a more definite character to our own ideas, so that we can now state them in a general way, and we trust they will bring out other expressions of opinion.

How many of the large mill corporations provide for their operatives anything but the barest, barn-like houses thrown cheaply together? It is true some mills have made an attempt to do something better, but in the majority of cases it is the same dismal, unhomelike collection of white or brown houses, close to the street, with dirty dooryards, broken or missing gates (where they have gone so far as to build fences), and squalid surroundings. Aside from all humanitarian views, is this state of affairs profitable to the corporation? Could not a better, more skilful, more intelligent class of operatives be secured by a mill which maintained homelike and attractive cottages for its employees?

Brick—common, ordinary brick—is the best and really the cheapest material to give durable and artistic effects.

Imagine, in place of the dreary frame structures, a row of cosy, cheerful cottages, not one design repeated over and over, but enough variety to give character and individuality to each man's home. In front of each house a little piece of ground, of only two hundred square feet, perhaps, in which flowers can be grown. A low, brick wall, with gate or turnstile, would protect the plat from encroachment, if any were to be feared; otherwise, it would serve to make the place more the occupants' special dominion. Hardy vines,—clematis, for example—planted in corners or against the house, would soon take possession of the bare wall surfaces.

But we would not stop at the exterior. With any encouragement, our large manufacturers of terra-cotta lumber and fireproofing materials would soon make it possible to build partitions, floors, and roof of various forms of terra-cotta, as cheaply as they could be built of wood; and they would be ten times more durable, and absolutely fireproof. Let no one say this cannot be done. It is, we believe, only because it is so small a problem that it has not been already solved. The minds that have evolved the modern fireproof office building are fully able to solve the dwelling-house problem, once let there be a demand for such construction. Mr. Edward Atkinson has already devoted considerable time to the application of mill construction to workmen's houses. Is there no one who will take up the much more feasible method that fireproofing makes possible? We believe that, from the very curb to the back door, clay building materials could be used to make cheaper, more durable, more safe, more comfortable houses, supplanting wood, plaster, and many other materials very largely, saving labor, saving repairs, keeping out vermin and disease germs, and contributing in every way to the health, happiness, and intellectual advancement of the occupants.



THE particular branch of the clay-working industry devoted to fireproofing is yet in embryo. Its possibilities are endless, when the same general principles are wisely applied to all kinds of structures. We believe that it will not be long before fireproof buildings of all sorts are the rule. Every disastrous conflagration is leading us to more serious consideration of building to avoid these losses. We have, as Mr. Atkinson has said, "no science

of clay"; we really know nothing of the material, of its ultimate possibilities. Why? Because it is so common? Because it is nearly everywhere at hand? So much the more reason why we should know its every characteristic. Stone is a building material of the dark ages that are rapidly disappearing. Clay is the material that accords with advances the world has made in science and the practical arts. In our admiration of brick and terra-cotta as a material for artistic use, let us not overlook those uses most in sympathy with modern science. We purpose carrying this subject further by special articles, at an early date. Meanwhile we invite "open letters" from all who have given thought to the matter.

IT looks as though Philadelphia is becoming ashamed of her "Philistinism" in architecture and providing abundantly for the proper education of her architectural students. The Department of Architecture of the University of Pennsylvania, under the direction of Prof. Warren P. Laird, is already well established, though there is danger that the same over-attention to mechanical, mathematical, and scientific studies, that once characterized the Institute of Technology course, will prevail at the University of Pennsylvania. Students at the Institute were once required to study the strength of shafting, the delicate methods of weighing, and play at sundry other games laid out for them by the professors who persisted in considering architecture an industrial science, and did their best to eliminate an "art idea" which led to weakening columns by taking out material at the top in order to make them taper, and was responsible for proportions that were not figured from tables of tests.

The latest addition to educational opportunities for architectural students in Philadelphia bids fair to be one of the best, so far as its scope extends, in this country, inasmuch as the committee in charge of the work consists of Messrs. Wilson Eyre, Jr., John Stewardson, of Cope & Stewardson, and Thomas M. Kellogg, of Rankin & Kellogg. The new school is to be a department of the Pennsylvania Museum and School of Industrial Art, and is to open Oct. 10. L. W. Miller is the principal, and Julian Millard, instructor in architecture at the University of Pennsylvania, will act in a similar capacity in the new school. From the *personnel* of the committee, we can expect as careful instruction as that given by any American school of architecture.

#### THE JENNINGS BLOCK.

THE building illustrated on plates 57 and 58 of this number stands at the corner of Pleasant and Second Streets, Fall River, Mass. It is seventy-nine by sixty-five feet, and cost \$35,000. The main part of the structure is of light cream brick from W. H. Gates, 30 Kilby Street, Boston, with terra-cotta trimmings in two shades of light, soft red, so used as to emphasize the details and make up for loss of light-and-shade effect, which the main front, facing north, lacks. The terra-cotta is the work of the Boston Terra-Cotta Company. The mortar is colored brown, with stain, and the wood and iron work is painted in two shades of red to harmonize with the terra-cotta. What stone is used is light cream-colored Ohio. The upper story is one large drill hall, while the second story is occupied partly by offices and partly by the militia as an armory. There are three stores in the first story. J. Merrill Brown, 53 State Street, Boston, is the architect, and Joseph M. Darling, a prominent Fall River contractor, is the builder.



TERRA-COTTA PANEL.

RESIDENCE OF GEORGE M. FISKE, ESQ. (PRESIDENT OF THE BOSTON TERRA-COTTA COMPANY), AT AUBURNDALE, MASS.

#### THE RAILROADS.

##### FACTORIES GOING SOUTH.

THE Illinois Central is making an admirable endeavor to develop that section of the country adjacent to its lines, south of the Ohio River. Within the past three months it has located six plants,—one at Shaws, Miss.; one at Cruger, Miss.; one at Winona, Miss.; one at Fort Jefferson, Ky.; and two at Baton Rouge, La. These plants are all woodworking industries, brought respectively from Indiana, Ohio, Pennsylvania, and Wisconsin. Industrial Commissioner G. C. Power is evidently handling the department with great success and to the decided benefit of the Southern country.

##### READING'S NEW INDUSTRIES.

B. P. CONWELL, the "locator" of the Reading Railroad, whose especial duty it is to bring together the manufacturer seeking a site and the land-owner with property for sale, has been so successful during the past year as to induce two hundred new industries to locate along the lines of the Reading. After a recent trip over the road, Mr. Conwell reports that the manufacturing industries situated thereon have shown a noticeable evidence of recuperation. This recuperation, he believes, is due in a great degree to the excellent advantages of a location on the line of the

Reading system in proximity to supplies of raw materials, closeness to consumers, unexcelled transportation facilities, and the extremely reasonable cost of living. A portion of the region traversed by the Reading is the garden spot of America. Low rates of freight and cheap coal have developed the agricultural and manufacturing industries along its lines to a marvellous extent in recent years.

#### RAILROAD NOTES.

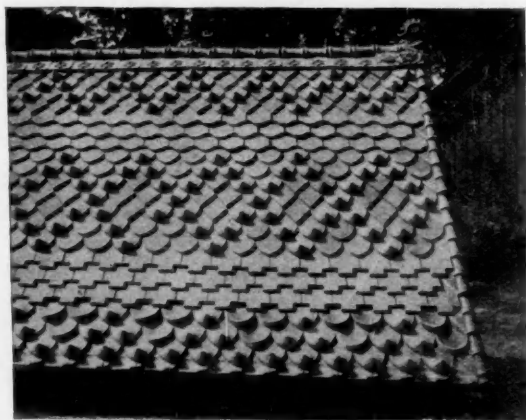
THE Chicago, Rock Island & Pacific has extended its system into Texas.

THE Chicago, Burlington & Quincy is now running solid trains from Chicago to Galveston.

H. E. DEWEY, superintendent Eastern Division, New York & New England, has moved his headquarters from Putnam, Conn.

SINCE severing its connection with the Reading system, the Lehigh Valley has been appointing many of its old officers to former positions.

NINE hundred and eighty miles in two minutes less than twenty hours is a record of the "Exposition flyer" over the New York Central and Michigan Southern.



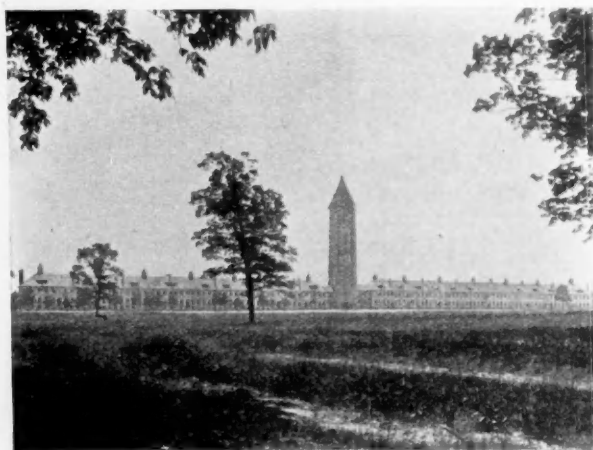
THE above illustration shows very clearly the idea of the Celadon roofing tiles. They are so cleverly designed mechanically that the range of ornamental work possible is immense. The company does not lose sight of the fact that such a system must also be provided with special eave, gable, and ridge tiles, and has prepared a correspondingly full line of these special shapes. One of the important contracts recently closed is that for the Carnegie Library at Pittsburgh. The horn tile shown in the cut makes, by the way, an effective snow-guard. The main interests of the company are represented by Mr. E. L. Hyde, 30 Cortlandt Street, New York.

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#### SAN FRANCISCO ARCHITECTS.

A CRITICISM BY A SAN FRANCISCO NEWSPAPER.

THERE seems to be just a trifle more jealousy among local architects than any other class of citizens. If one architect designs a building, nine tenths of the other men in business say mean things about it. They either ridicule the design or assert that the specifications are all wrong. The New City Hall dome, designed by Frank T. Shea, is now in evidence, and the architects say that they do not like it. They think that the matter of the selection of the dome should entail a little competition, and therefore they are most profuse in their condemnatory speeches. If they were all peevish old maids, they could not appear in a more ridiculous light than that in which they are now exposing the disgusting nakedness of their conceit. Prominent among the kickers is an arrogant and beardless youth who poses as an architect and artist. The monument to his idiocy is a building in the Western Addition which he designed. Its features are a chimney that runs into a bath tub and sleeping-rooms in which it is impossible to stretch a leg. It is a somewhat singular fact that we have no architect of marked ability in this city. That is why there is no originality in the style of our buildings.



FORT SHERIDAN, ILLINOIS.  
HOLABIRD & ROCHE, ARCHITECTS, CHICAGO.

THE above cut is a general view of the new United States Army post recently established near Chicago. It is looking across the parade ground. The buildings are entirely of light brick, and the tower is a strong, massive structure, well designed and executed. Messrs. Holabird & Roche of Chicago were the architects.

ORNAMENTAL patterns in brickwork can be worked out by decided differences in color, but it takes a high order of developed skill to handle color under any circumstances, and very few people are educated in this way. We suggest the use of only slight differences in color; for instance, a light red and a very dark red, or two colors of brown, but never departing very largely in the shading. — *Clay-Worker*.



## AMERICAN vs. ENGLISH FLOOR TILE.

*From the Clay-Worker.*

NEARLY every story is a continued one. Particularly is this true in the records of happenings in real life. Several months ago we said something about the English tiles which were put down in the Denison house, one of the largest and best hotels in Indianapolis, and spoke of their generally unsatisfactory condition, and mentioned this as being true not on account of the workmanship but rather on account of the tiles themselves. Their color, form, and texture were bad. Following that statement some time later came a notice of our remarks through the *British Clay-Worker*. This was critical if not pointed, and took exception to our statement that "education will develop the right thing, and the English product will stay on the other side of the water." The *British Clay Worker* replied: "As it happens, however, that particular kind of education can hardly be said to be making very rapid strides."

We never completed the Denison House story. After our criticism was made, the proprietors of that hotel refused to make settlement with the company who did the work. The matter was arbitrated, and a very substantial cut was made from the bill. Now we have another point to recall. The Denison House subsequently enlarged their building, made additions to their lobby requiring more tiling. They had had "the education which developed the right thing," and the English product, as far as they are concerned, "stays on the other side of the water." They had had their experience; they profited by it. They purchased American tiling. The two jobs now may be inspected and compared one with the other. Those making a careful comparison will have no difficulty in distinguishing the American from the imported tile, for it is superior in every way.

SPECIAL cornice number of THE BRICKBUILDER, 25c.

## FRENCH BRICKWORK.

*Extract from the Clay-Worker.*

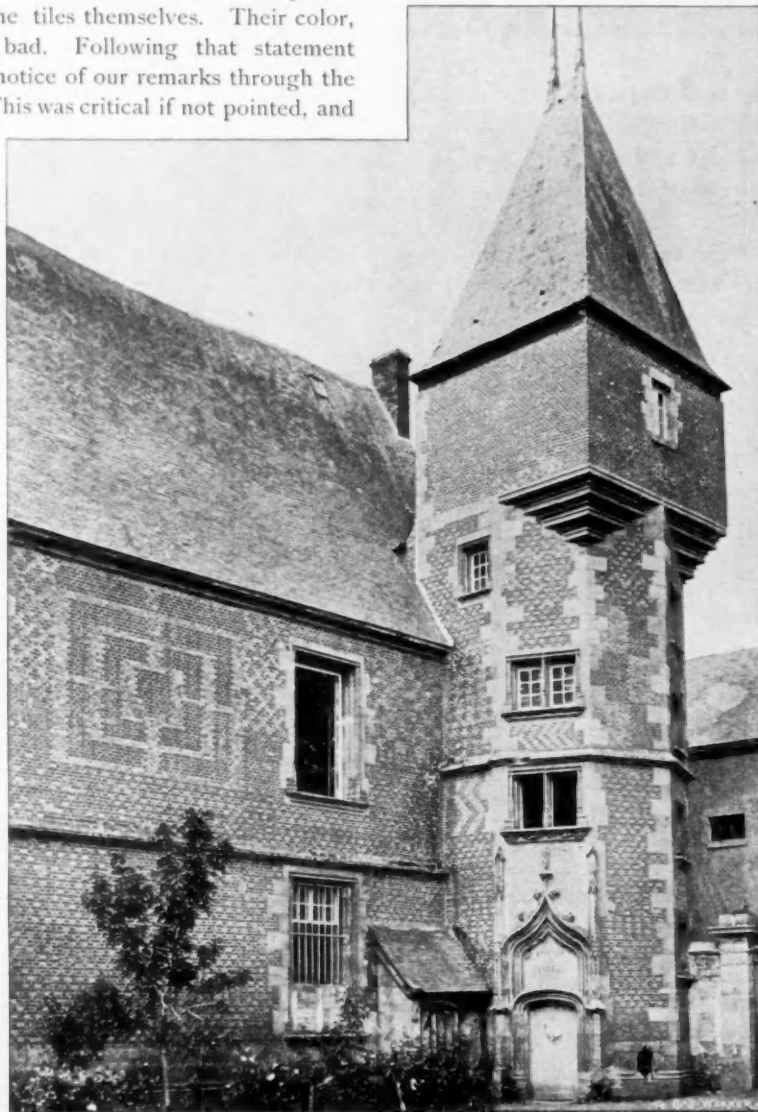
THE accompanying illustration is of a building of the fifteenth century, at Gien, in the province of Loiret, France. This is a very successful structure; nevertheless, if we were to undertake to duplicate these forms, say with red and yellow brick, the result would be awful, the contrast would be too great. It requires a very nice discrimination to use the best of information.

Here we have some very beautiful patterns of brickwork. This comes to us in the light of information. Yet with this information at hand we may yet be worse off with it than without it. It may lead us to be hazardous. We may feel that we are justified in doing something which we are not. If we were to examine this building carefully on the spot, we would find that there was a very slight variation in color, and for that reason the wall surfaces are merely relieved of their absolute plainness. Their breadth and size are not emphasized by great splotches of color. This is where we make our mistake. We take incomplete information that comes to us from photographs and go to extremes. We have examples of failures of this kind in our own city, and we see many of them elsewhere.

A very beautiful effect is secured in connection with the use of decorative brick by mere difference in texture.

For instance, if we take a pressed brick and give it a pitched face, that is, a face which corresponds to quarry face in stone work, the rough surface of the brick, when thus pitched, gives an entirely different texture, and hence can be used very satisfactorily in patterns of the general character which are shown in the picture on this page.

The above suggestion is made on the side of safety.



BUILDING AT GIEN, LOIRET, FRANCE.

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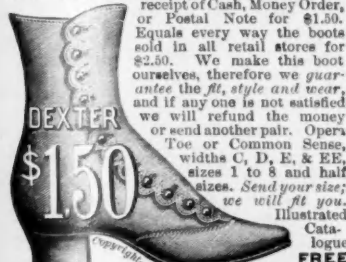


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### LOCATIONS FOR FACTORIES.

The trend of manufacturing is Westward, and among all manufacturers there is a latent feeling that the West as a territory for the manufacture of goods presents features unexcelled by any other section in the Union.

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In addition to the vast agricultural resources, the territory comprises forests of hard and soft woods, mines of iron and other metals, coal and other minerals, quarries, clays of all kinds, tan-bark, flax and other raw materials. Water-powers (both river and artesian) are also available.

A number of new factories have been induced to locate—largely through the instrumentality of this Company—at towns on its lines.

The central position of the States traversed by the Chicago, Milwaukee & St. Paul Railway makes it possible to command all the markets of the United States. Nothing should be permitted to delay enterprising manufacturers from investigating. The Industrial Department promptly furnishes practical information to manufacturers. As it is to the interest of the Road to secure the location of industries at places where the surroundings will insure their permanent success, the information furnished a particular industry is pertinent and reliable.

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